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written by John Kriddle

October 25, 1978

The budget approved by the Board of Trustees in April, 1978 contained \$214,300 for SFAI scholarships for the Fall 1978 and Spring 1979 semesters. In May, 1978, letters were distributed by the Financial Aid Office to new and continuing students describing the scholarship amounts, including SFAI and governmental funds, that were appropriate based upon the individual students' needs. The letters further indicated that the final awards were contingent upon the availability of funds. The total need for SFAI scholarships indicated by these letters was about \$370,000 for the 1978-79 academic year.

These May letters were a new approach to awarding student aid. The idea behind the letters was to postpone a final decision on how much student aid to distribute until the Fall registration period. If enough students registered, or if outside funding materialized, more than the budgeted \$214,300 would be available, and most, if not all, of the funding indicated in the May letters would be available to students. If the additional revenue did not materialize, then awards would be reduced. The previous practice had been to guarantee the budgeted amount of SFAI scholarships that students would receive in the May letters, and, if additional funds became available after the Fall registration, to increase scholarships accordingly.

Toward the end of the summer it became evident that the Fall 1978 enrollment would be approximately the same as Fall 1977. Because this level of enrollment would not produce enough income to cover the full amount of SFAI scholarship need indicated in the May letters, but would only support the \$214,300 in the budget, letters were mailed to all scholarship students to inform them that undergraduate aid might be reduced by up to 30%, and graduate aid by up to 70%. Although these cuts appeared drastic, still the total to be awarded would have been greater than the previous year.

After Financial Aid mailed these letters, the Institute's Business Office, which maintains all student accounts, understood that SFAI scholarships would be reduced by the specified percentages at the time of Fall registration, so that students would have time to adjust to the reduced scholarships (enroll in fewer classes, find employment, obtain loans, etc.). The Financial Aid Office, however, proceeded on the assumption that Fall SFAI scholarships should reflect actual student needs, even though this would deplete almost the entire \$214,300 available for the present academic year. This policy was based on the mistaken belief that the Trustees had approved a new scholarship program (tuition discounts) and that fundraising would be generated to expand the scholarship program beyond the budgeted \$214,300. Although this new program was discussed by several

Under this plan, SFAI scholarships for the Fall would total \$157,000 and Spring scholarships \$90,000. In addition, efforts would be made to maximize governmental scholarship and work study programs in both the Fall and Spring semesters. The details of this plan are summarized on the attached schedule, including data on the 1977/78 academic year scholarship program for comparative purposes.

Although these reductions come at a difficult time, total scholarships from SFAI and governmental sources are at an all-time high. Moreover, the prospects for next year are even better. The Institute's overall increase in SFAI scholarships for this year will result in increased governmental funding next year. In addition, the Congress recently passed a new student aid law that will increase the availability of guaranteed student loans for middle-income students beginning this year, and allow middle-income students to apply for BEOG scholarships beginning next fall. Recent published information on these changes in federal aid is attached.

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SEE
SFA

SFAI EYE

Financial Aid: CRISIS!

SFAI SCHOLARSHIP AWARDS

November 1978

LOOKING for ANSWERS

	1977-78 Academic Year	1978-79 Academic Year			
		Fall 1978 May Letters	Revised Plan	Spring 1979	Total Year, Revised
Total SFAI Aid Distributed	\$208,764	\$196,000	\$157,000	\$ 90,000 *	\$247,000
Graduates	49,903	61,000	49,000	23,040	72,040
Undergraduates	158,861	135,000	108,000	66,960	174,960
Average SFAI Scholarship:					
Graduates	\$713	\$953	\$762	\$360	\$1,122
Undergraduates	588	507	406	300	706
Average Number of					
Students Receiving Aid	340	330	330	288	309
Graduates	70	64	64	64	64
Undergraduates	270	266	266	224	245

*This amount is derived from the following sources:

Unexpended SFAI scholarship funds.....	\$40,000
School store profits.....	15,000
Savings from capital budget.....	15,000
Reduction in fall scholarship awards.....	20,000
Total.....	\$90,000

YEAR	SFAI ANNUAL BUDGET OF EXPENDITURES	TUITION PER SEM	SFAI AID *	RECEIVING SFAI & FEDERAL**			ANNUAL INFLATION
				MEN	WOMEN	3rdWORLD	
75-76	\$ 2,107,462	\$ 980	\$ 318,726 15% of budget	35	21	25	5.6%
76-77	\$ 2,522,160 16% increase	\$ 1160 15.6% inc.	\$ 328,876 3.1% incre... 13% of budget	67 48%	43 52%	41 52%	7.6%
77-78	\$ 2,775,204 9.2% increase	\$ 1230 5.7% inc.	\$ 277,810 15.6% decre... 10% of budget	79 15.2%	60 28.4%	28 32% decrease	11.9%
78-79	\$ 2,656,580 Projected 4.3% decrease	\$ 1430 14% inc.	\$ 300,065 8.5% incre... 11.2% of budget	92 14.2%	74 19%	34 17.6%	---
		overall % increase for period 32.5% for 75 - 79					overall % increase for period 31% for 75 - 79

* INCLUDES: SFAI GRANTS, SCHOLARSHIPS, STUDENT EMPLOYMENT (excluding Federal share CWSP)

**-INCLUDES: Only those students receiving SFAI, SEOG and/or Federal CWSP, this is not the total receiving SFAI or other grants only.

Open Letter From the STUDENT SENATE regarding the financial aid

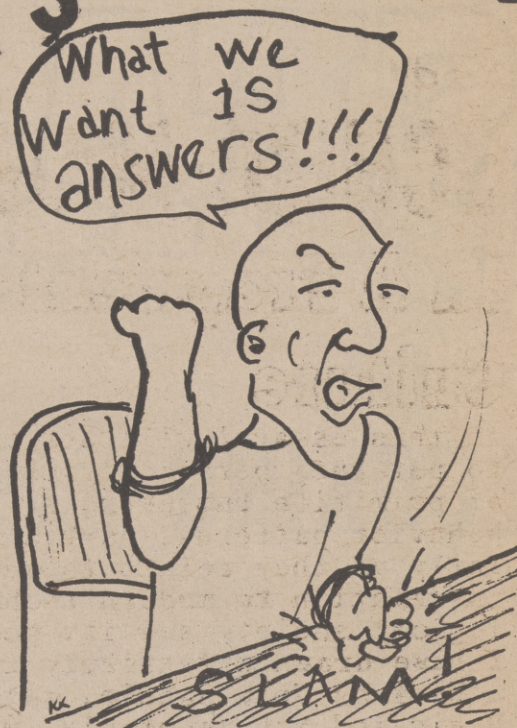
CRISIS

2

The following letter was written with the hope that it would never have to be published. The Student Senate asked Mr. Goldstine and Mr. Kreidler that the Administration make a statement leveling with the students as to what the financial aid situation for next semester really is. We also asked that the statement examine the SFAT budget and explain to the students why the school store and the capital fund are the best areas to yank money from for financial aid in the spring.

Both Mr. Goldstine and Mr. Kreidler were informed that when the statement was released we would consider withdrawing our letter. The original date that was agreed upon for the statement was Nov. 17. Mr. Goldstine informed us on that date that the condition of the financial aid books was so bad that it was not possible to give us the information at that time.* Elliott Shannonhouse was persuaded to postpone the publishing date of the EYE one week so that the Administration could make its statement in our newspaper. The week has passed and there still is no statement from the Administration. At this time we feel that we have no recourse but to publish the following letter.

Sincerely,
Wayne Levin
Chairman, Student Senate



MANY QUESTIONS have surfaced since students have been asked to give back a portion of their financial aid. Most students do not realize that the present financial aid crisis will drastically reduce aid in the spring. The situation is serious. The Student Senate urges all students to come to our meetings in order to keep up with the quickly-changing developments.

We are discussing all of the legal implications of this matter. This information will be relayed to the students as it "comes down".

There is no assurance that things will change for the better by Spring. Constructive suggestions and assistance are essential. Due to the lack of information regarding the events surrounding the crisis, we can not, in good conscience, recommend that all students return a portion of their aid until certain facts are disclosed.

We demand to know from the Administration if other parts of the budget can be cut that are of lesser importance than financial aid. (Emmanuel Walter Gallery, General Administration Budget, etc). The Administration has proposed to raise prices in the school store, and cutting the capital funding (which is used towards physical improvements; the sculpture dept had an amount due from this fund for next year.)

Must the students continually rank last in SFAT's priorities?

We will encourage cooperation with the Administration only when we receive acceptable solutions to this crisis. We do not believe that the Administration has dealt with the problem on behalf of the students.

In addition to the financial aid crisis, Bill Matthias, the financial aid officer when this mess started, was dismissed. Some weeks later Alice Ekhart, Mr. Goldstine's secretary, expressed interest in the job and was eventually hired to replace Mr. Matthias.

In a letter from his attorney, Bill Matthias has taken legal action "...to institute...formal grievance proceedings" against the school president.

At present the student and faculty senate has decided to hold benefits in order to cover a small portion of the huge deficit.

WE urge all students to come to our meetings Mondays at 4:15 p.m. in the conference room in order to help organize these benefits.

Sincerely,
The Student Senate

FISCAL FOLLIES OPINION

"Outrageous!" One may think when presented with a statement that their salary has been decreased.

"Used", another utters upon discovery of disloyal business partners.

"Disgusted" is how this student feels about the current fiscal deficit presented to us by our Administrators and Board of Trustees: THE FINANCIAL AID CRISIS.

In fact, a recent audit of the San Francisco Art Institute Financial Aid Dept. was conducted and simultaneously this curious "misunderstanding" emerged. It seems if it hadn't been for this audit, everything on the grounds would have been abnormally quiet. One doesn't need to be reminded of the great tuition hike of this fiscal year (due to faculty pay increase) and the parking dilemma last spring where we received tickets every two hours, and still do.

An open forum took place on Oct. 12 at noon for recipients of financial aid. This meeting was intended for Steve Goldstine (Pres.), Jon Kreidler (Director of Finances), and Bill Matthias (ex-Financial Aid Officer) to explain publicly the statements that had been sent in the mail demanding 20% of awards given to students, back, and changes made in student budgets because of this fiscal deficit.

It is important to note here that most students received financial aid in terms of tuition remittance, that is, when one fills out the application, a certain amount of need is deciphered and then aid is awarded to pay tuition first, then other debts second; hence the major part allotted, and in some cases all awards allotted to students went directly into the school.

The written statements presented to students at the Open Forum are printed here as is other documentation on the issue. The following questions are raised from the

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Essay

SCHIZO-MAGIC

In A Fragmented Culture

In this essay I will attempt to put into perspective some of primitive humankind's behavior patterns, particularly as they relate to magic, in relation to modern technological society and its people. I have drawn extensively from a book by Geza Roheim, called Magic and Schizophrenia, which compares the magical rites of some primitive peoples with the symptoms of schizophrenia which Roheim found in an extensive study of his patients. I will then seek to present metaphorically the connections I see between schizophrenic behavior in the individual and its macro-cosmic equivalent in modern society as a whole.

What modern man has to learn from his 'primitive' counterparts has nothing to do with a regression from our scientific and technological development for the sake of a so-called "simple life", or a return to such practices as witchcraft. We do, I think, desperately need to get in touch with the forces of our existence over which we can never have any control, which was the purpose of those medieval practices. We can apply our knowledge of these rites in useful ways, perhaps, but what seems of far greater importance is that we understand the nature of ritual itself, in the most mundane acts of life as well as the most sacred.

Primitive people are actually no more mystical in their approach to reality than we are. It also cannot be assumed that they are any less practical. The psychologist/anthropologist Geza Roheim gives an example of the way in which mystical and practical affairs are inextricably linked in the mind of some primitive peoples. He writes: "One of my native friends from Normanby Island once gave me an incantation for killing crocodiles. (It was, he felt, very effective.) Then he described how he killed the crocodile with an axe. He had both the faith that he could do it, and the necessary tools.

Without magic, the natives said, we could do nothing at all; we could not till the soil, make love or war, navigate the sea, or do anything else. That is, they could not do these things successfully without believing in their ability to do them."

Roheim's recollection clearly indicates the function of

magic in the everyday life of these natives. Yet magic went beyond this into the realm of natural events, such as weather, that were beyond their control. So in addition to practical matters, magic gave them the ability to cope with the processes of the natural world.

If we now compare the account given above with Roheim's observations of one of his schizophrenic patients, a fundamental relationship between primitive and modern man might, I think, become clear: "... Schizophrenics themselves state in so many words that they are practicing magic," he writes, "or are being influenced by the magic of others, and they frequently believe that their wishes are omnipotent and that they can influence other people either by their generic qualities of will or by particular words or actions.

For example, B.G., a twenty-five year old patient at the Worcester State Hospital, told me that it was his job to keep the sun in its place. He looked out of the window at the sun, and indicated with his hands that he was 'making a ball of meat'. He blew buoyancy into it and lifted it into the air. He explained: 'You have to keep it up there with your will-power. Otherwise it will fall down.' He had been compelled to make a new sun recently because, as he put it, the sun was 'torn to pieces and bleeding.' Making a pushing gesture with his hands, he said: 'To make a new sun, I just have to push my hands like this. I can do things just by concentrating and thinking. For instance, I can make a pair of golden eyeglasses come out of your eyeglass case.' He sat very stiffly and then opened my eyeglass case, waiting for the golden eyeglasses to emerge. After a while he said: 'They can't come out because somebody is sitting on my head with her fanny. When I am alone I can do anything just by thinking of it.'

Here we can see a complete reversal in the effect of magic for the primitive and for the schizophrenic. The primitive magician uses incantations for events both within and beyond his control. Magic gives him the faith to perform the necessary tasks of survival, and to interact with others and carry on a dialogue with the natural forces of existence.

But in the case of the patient B.G., we find a complete lack of ability to use magic for any practical or assimilative purpose. Yet at the same time the patient feels himself pos-

sessed of the power to create a new sun or to cure people's ills at will. Furthermore, a significant clue to the essence of the patient's condition lies in the fact that while he could hold up the sun in the presence of others (an act which is fairly simple, considering the constancy of the sun's role in the feat), he could not perform most of his other magic unless he was alone. This may well indicate why some of the modes of schizophrenic reality entail omnipotence on the one hand, and persecution/martyrdom on the other: these are situations in which the individual is separated or totally at odds with the rest of the world.

Schizophrenia is a highly complex disease, one which doesn't fare well under the brunt of reductive thinking. But being that the writer is not a psychologist, I am moved to think metaphorically, and to draw parallels between the complex condition of the schizophrenic and the complexity of modern society and its effect on its people. Indeed, it would seem that the latter is inextricably tied to the former, considering that mental illness in primitive societies is quite rare. But it seems to me that the conditions of specialization of human functions around machine technology, be it a capitalist or communist society, the exploitation of workers which has become objectified in the Twentieth century, and the attempts to replace the collective consciousness with an artificial consciousness created through the media (television predominantly, of course) are but a few of the symptoms of a schizophrenic society; a culture in the process of negating itself, whose only saving grace (in America) might be the realization that this country's omnipotence, unquestioned a generation ago, is nothing more than a delusion.

The machine is, as Herbert Marcuse states in One Dimensional Man, the most effective political instrument of any society whose basic organization is that of machine processes. Once these machine processes are seen as the most efficient means of producing the most profit for the least capital, it is also seen that the workers who operate these machines must mimic the machine's processes, i.e., to function without personal identification with the process or the product; in short, to be used as an object. This is the very base of modern capitalism.

Repression of man's natural responses and impulses has been a major function of the machine, a role inherited from organized religion, and

cont. on page 8

Critique:

EVOLUTIONARY : PERSPECTIVES

Earlier this semester notices were sent out from the Art Institute saying that a meeting was to be held to discuss a project called "Evolutionary Perspectives in Photography". The notice read as follows:

Today in the arts there is a growing necessity for moving toward authentic life goals. Personal motivations, sources of success incentives and support systems operating in photography and in other arts are being questioned by many Bay Area artists. We have opened discussion to meaningfully confront the prevailing *models* versus a consensual reality.

Several artists are developing a project that will occur at the San Francisco Art Institute Galleries in 1980. The tentative theme will center around evolutionary perspectives in photography. From the early 19th Century to the present, the Photographer's motivations will be investigated with photographs, slides, film and video.

This exploration will center on photographers as people. The study will pursue the underlying motivational incentives: why a picture was taken; what support systems are operative; what realities are buttressed? More importantly, we will seek answers to the question, "What will the new directions in photography be?"

The true development of the project requires a collective. Everyone is invited who feels the need to share in our quest and who will benefit from mutual support.

More information: Please contact Reagan Louie, Don Thompson, Chauncey Hare, Connie Hatch or Helene Fried (Emanuel Walter Gallery, San Francisco Art Institute, 771-7020).

Intrigued by such phrases as 'consensual reality', and interested in what the conceptual basis for such a project might be, I attended the first meeting, along with an unexpected throng of sixty or so other curious spectators.

The organizers and 'temporary co-ordinators' of this project were figures of unmistakable presense at the Art Institute, with the exception of Don Thompson, a graduate student from UC San Diego. After some opening statements by the forementioned, the meeting was opened up for everyone else to describe their conception of what was going on, which somehow remained doggedly elusive. Something about a community "outreach" program in which everyone could participate and which would culminate in an exhibition that's theme would tentatively be this so-called evolutionary concept of photography. Rather than specific concepts or proposals, the group tried to grapple with the handful of catchwords that dominated the meeting- "outreach"... "non-authoritarian approach"... "identify with someone to find out about yourself"... it was beginning to sound like The Holistic Approach to Photography, a concept with which we would hopefully all "resonate".

Some people clearly did not resonate with the idea. Amid the pleas for specific lines of thought with which to grapple, the numerous autobiographical tangents which even this writer chose to dribble, some hypocritical proseletizing about grants, and the hopelessly cynical sneering of one individual (who shall remain nameless here), it seemed evident that the organizers had, intentionally or not, neglected to provide the meeting with a clear sense of their direction or

NEW DIRECTIONS ?

motivations. Since this group had been working on this project for six months before the first public meeting, they were in a position to present their findings and opinions and open the discussion to the issues they had come to grips with. But this is not

what happened. In this case information was treated somewhat like sex and drugs are by your parent parents; withheld until you find out for yourself.

Now two more meetings have transpired and people seem to be working on their individual projects. The excitement over the project and its potential can be felt very strongly, though obviously the numbers have gotten smaller, at least for now. I still would have preferred a more concentrated effort to the issues to be addressed, rather than the liberal 'positive thinking' approach now being taken. But what's good about the way it is now is that one can splinter into smaller, more concentrated projects with people you can work with on a common theme, while someone else might be working on an idea diametrically opposed to yours. Therefore, the overall scope of the project is to emphasise learning, growing, evolving, which is at the heart of the original concept.

But this is the basis of a constitutional democracy or a liberal arts or alternative learning resource, not for an exhibition designed to debunk the historical myth-making that thus far constitutes the "History of Photography". The very nature of the project as it stands now seems to necessitate a detachment from the original idea of a single exhibition. Nor does it really make sense to use Evolutionary Perspectives as a THEME, since this is just a catch title. Indeed, the importance of any kind of exhibition would seem to diminish in importance if so many people are going in (hopefully) so many different directions. In other words, not only should alternative historical perspectives be explored, but alternative ways of presentation also. However, it seems that those who take on projects should have the privilege and the responsibility of deciding how they are to be presented, since, in the words of Howard Smagula, where it is influences what it is.

Even with all its inherent problems, the effort to come to terms with the isolationism that exists in any of the art communities, and particularly that of the Bay Area photo club, is extraordinary and should be supported openly by photographers whose concerns are social and political. Part of this support must necessarily take the form of criticism if the project is to survive. It is unfortunate that some of us who voiced our concern about what we felt were serious problems were characterized as intransigent spoilers trying to rain on democracy's parade. To accept any initiative without question is a silent but far deadlier threat.

E. Shannonhouse

KOOCHIE KOOCHIE KUCHAR "FOREVER AND ALWAYS"

This is the story of a horny, hyper-fantasizing husband and his long-suffering, perpetually laundering(etc) housewife who go their separate ways (I think... it is not quite clear.)

Kuchar loves really cheap kitsch of the joke store variety and these bring the greatest number of giggles and guffaws from the audience: the husband, played by Kuchar, stubs his cigarette out in the navel of an ash tray shaped like abraless belly dancer; a great big plastic rabbit hangs on the door and turns hubby's leaving home from a sad to a funny bit...and on and on and on. Kuchar's love/hate relationship with kitchy-koo is good natured, but unfortunately he doesn't know when to stop, and my laughs turn to tiny groans.

My favorite part of the movie is the painful-yet-funny outing the mother takes her two small children on while "Tarzan" is off swinging. She takes them off to a Huoray for Kids Day at Fort Mason. I squirmed with long-buried memories of early motherhood as I watched what seemed like hours of her stoic care, feeding and transporting (in arms, no stroller) which included changing and cleaning the baby on the hood of a parked car. All of his taking place in a huge, real life crowd so dense and crushing as to become claustrophobic panic city. The baby comes to a horrible end, as does the film.

The movie is in BAD color and I can only surmise that Kuchar deliberately used the wrong film to achieve those painful neon-reds, rat poison greens and pancreas purples he so loves.

It is difficult to predict the future impact, if any, of this film maker, but perhaps it's the same as the moral I see in "Forever and Always". To wit: "Life is ridiculous and it will get y you in the end."

Toinette Laurant

Editor's note: George Kuchar is a professor of film here at the San Francisco Art Institute, whose Dramatic Narrative class has helped many aspiring directors and actors with their self esteem.

EXHIBITION:

RON NAGLE

"MAKING A CASE FOR 'MORE IS LESS'"

IN THIS EXHIBIT we may view three pedestals, three display cases and nine ceramic forms. The predominant color is white. The cases are white and measure about 8' X 18" deep and of three different widths to accomodate one, two, or three view windows about 18" square.

In these windows, which seem to be of dark tinted glass one sees an excellent view of oneself and the room and people behind one. I felt like Alice in 'Through the Looking Glass'....before climbing through I espied an obstacle to the journey: a ceramic object floating in a black void! Could it be what Alice saw as she tumbled down the rabbit hole on her way to Wonderland? Perhaps, for I know not what it and its eight nearly alike brothers and sisters may be... are they sculptures of miniature mid-sections of the 1890's, or glazed clay vessels for posies or porridge?

Well, the verdict depends on your point of view. If you're 5'3" they seem solid forms, asymmetric, vaguely hour-glass shaped with a beaky protrusion in "front". If your 6'3" you barely perceive that they are more or less hollowed out. They range in size from three to seven inches across and five to eight inches high. Most are glazed in pastels: pink, pistachio, buff, cream and some mottled effects reminiscent of the creamed spinach when it runs into the mashed potatoes.

I congratulate the installers of the exhibit on the flawlessly painted white surfaces and the beautifully constructed cases and pedestals.

Of Ron Nagle's ceramics I can only say that I was pleased and intrigued by the first two or three but irritated by nine.

Toinette Laurant
10/78

ANALYSIS: SHAHN & WINOGRAND

by jack gray

In the practice of photographing people without their knowledge and/or consent, I have been confronted with problems of exploitation. It has occurred to me that in recording a fraction of a second of these people's lives, I have used their image as part of my art-making. In so doing, I have removed a fragment of their visual appearance from its context in their lives. This appropriation, which Susan Sontag and others have called "predatory", can and indeed must distort the photographed event, and place it in a new photographic context. I believe, however, that this process need not be considered exploitative, and can function with a kind of reciprocity, becoming a gesture of respect rather than an imposition of the photographers values on his/her subject.

To illustrate this conviction I will look at the work of two photographers working in this vein: Garry Winogrand and Ben Shahn. These artists both photograph in spontaneous unposed situations and relatively minor events. Both photograph strangers. Though the period in which each worked is separated by three decades, both use similar equipment. I see a formal similarity in their work, although there is a question of intent here. Both scatter salient details across the frame, usually right to the edges. Both use "awkward" cropping of the world by the camera frame towards expressive ends; figures partly in the frame, or some figures out of focus. Both slant the camera angle. However, Shahn, notorious among the FSA photographers of whom he was one, for his less than professional technique, perhaps came up with this "look" out of naivete in using a camera. In Winogrand's case there is no question that this "look" is a carefully considered strategy. The formal complexity of his work far surpasses

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GINA PANE

'Midday' in Alimena'

"The Performance will build up to emanate from the confrontation of several elements which compose a single photograph of a quiet street in Alimena, the silence which crossed it, the other projections (of people) that it showed.

The "Freudian Screen" that hides the socio-cultural spatio-temporal reality in Aminea."

This process characterized by an explication of phenomena grounded in abstract ideas, and not in actual experience, will reveal the interior horizon of the image, dividing the metaphysical space of the daily lives of the women of Alimena.

Note: The public will apprehend the performance as having its point of departure in the photograph of the street in Alimena and its breakdown, etc...

I will create the installation using the same relations and thereby introducing "modernisms and its connections (analogies)" which exist paradoxically in Alimena. (Sicilian county). A video installation will be put in place, the television screen showing "the other projections (of people) that showed".

The performer will recall the women of Alimena."

Everyone remembers Gina cutting herself. Her works are not about self-mutilation

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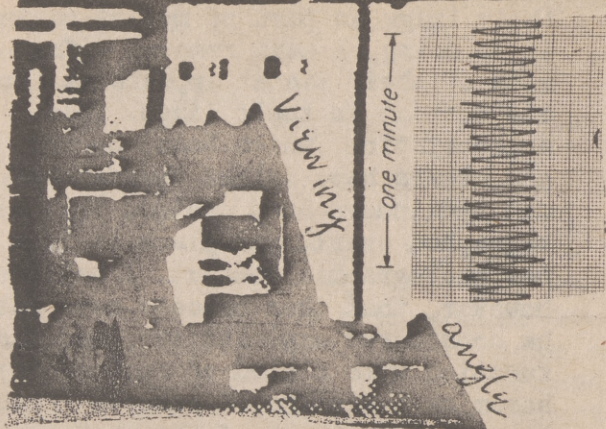
IT WAS PLUGGED IN
WHEN I GOT HOME.

chapter A

Bachelor #1 decided to change his image from fighter to lover. This bachelor is jealous of other peoples babies. But we talk about him too much. As if there was a way to remove a tornado. The weather reports have been entirely too silly. Even the sports are allowed more dignity. That's the problem with superlatives and people of the F. sex. Go ahead. Dwell on it. Constant telephone usage has made its mark.

chapter B

Many people were roller skating on a Sunday in front of the museum. Remembering the appearance of the same trees in rows and statues placed symmetrically. Doubts arise in the conversation. It is a conversation between 2 friends.



Splinters. Beautiful things inside glass. Pay admission in the adult category (18-64). Then they visit the rest room. Quite a few mirrors. Tamara Robertson was playing harpsichord in the Italian Renaissance Gallery which is number seven. She looked that way and dressed that way. The instrument wasn't very loud. It was a semi-spiritual experience.

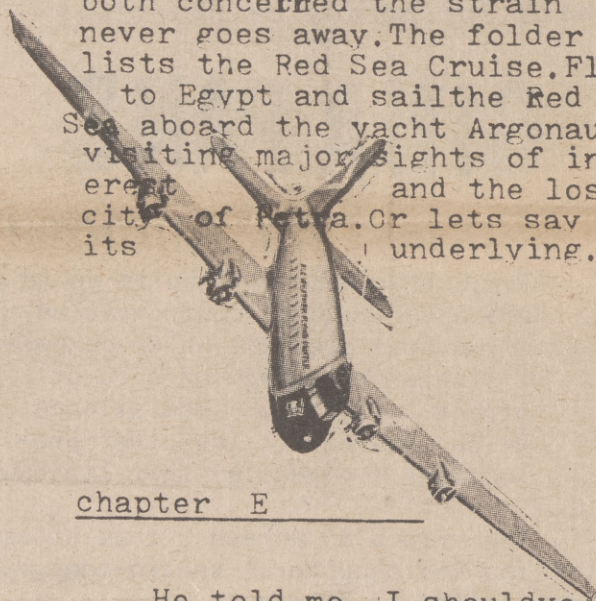


chapter C

One of them had forgotten to take a blue pill. The effects were noticeable to the aforementioned party. Tamara's skirt bordered by black fur. A few intellectuals single men in the crowd looking looking. Suite XV by Fresco baldi. Not taking the pill made it difficult to connect. Earlier saying "You find out who your friends are" Particularly a small female mummy, a 13th century painting of a crucifix were significant in the sensation of metabolic imbalance. The sound of the feet of the public in a stone hall with shadows.

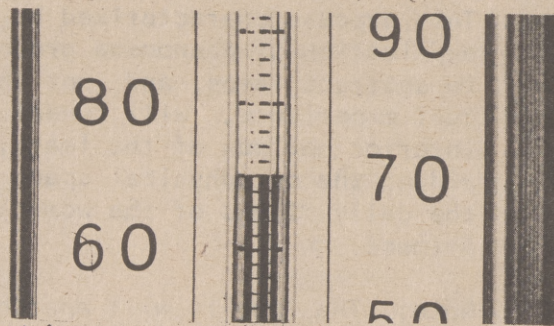
chapter D

Sometimes the substance wasn't there. If you don't make the mechanics clear, why bother.... How do you expect to keep them attentive. All this walking through exhibits looking at the observers. References to past conversations to movies, to letters. As far as they're both concerned the strain never goes away. The folder lists the Red Sea Cruise. Fly to Egypt and sail the Red Sea aboard the yacht Argonaut visiting major sights of interest and the lost city of Petra. Or let's say its underlying.



chapter E

He told me I should've slugged him for saying those

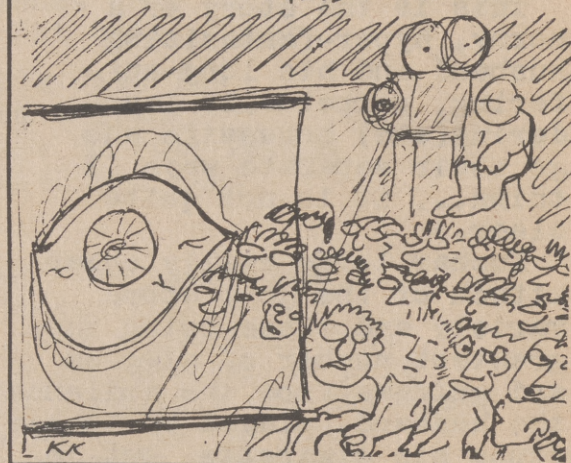


things. The telephone rings. Hearing that voice. Tell him the films been finished. I'm trying to make sense. You've just got to be patient. I was saying to her in an earlier conversation he's just got to do it himself. With the words its either hit or miss. All this crown of thorns business makes me feel like a guided missile heading straight for the target at the breakfast table. Actually it was at a fairly elegant restaurant. She was paying for my meal, for my company, to see a small mummy under glass. The criticism is that analyzing takes up too much time. I want to sit close so I can see all the blood. The truth can be pretty corny.

SFAI STUDENT Film Festival BENEFIT

CARTOONS AND AVANT GARDE
ANIMATION
FRIDAY, DEC. 1, 8:00 p.m.

DONATION--- \$2.00 regular
\$1.50 student



chapter

F

Maybe I don't deserve another chance. That sounded O.K. for a closing line. But there's always more. I didn't mean to allude to suicide. He would never do it. Neither would I. Circumstances,.... however are always present. This might not be of interest. BUT I NEVER CARED. Some of these are lies. Excluding the urge to cut along the horizon line. Who cares about sensationalism. The car cost eleven thousand. Velour upholstery, we could've lived in it. The vehicle going nowhere, the vehicle going everywhere. The details mostly run amok, take over. But the structure is intermittantly. V I S I B I L E.....

M.P. '78

MONEY TALKS! Empty a handful of coins on the table. Turn your back and ask someone to invert a random number, snapping his or her fingers each time a turn is made. Whenever he or she has moved, ask your friend to place a hand over one of the coins. Now, turning around, state if the covered coin is head or tails.

from page 2

statement issued Oct. 25, 1978. The following is the crux of the statement:

"The Financial Aid Office... proceeded on the assumption that Fall SFAI Scholarships should reflect actual student needs, even though this would deplete almost the entire \$214,300 available for the present academic year. This policy was based on the mistaken belief that the Trustees had approved a new scholarship program (tuition discounts) and that fundraising would be generated to expand the scholarship program beyond the budgeted \$214,300. Although this new program was discussed by several Trustee Committees, the program was not approved due to problems in funding."

- 1.) How could a policy be based by Matthias on a mistaken belief that the Trustees had approved a scholarship program?
- 2.) Why hadn't the fundraising been generated to expand the scholarship program beyond the budgeted 214,300? If it was recognized and the plan was to meet the students' financial aid on the basis of need, why wasn't it acted upon with fundraising strategies generated in the spring?
- 3.) What were the "problems due to funding" that the Trustees Committees could not approve? Why was the funding withheld? Were these "problems" the cause of the "misunderstanding" which produced the Financial Aid Crisis and is now being resolved through student budget cutbacks?

We have not heard the Board of Trustees, those who make major policy decisions and changes, offer of-fer an explanation concerning this problem.

These issues were discussed and voted by the Board last summer when the majority of the continuing student body was away.

Yet a substantial part of the resolution is to cut new acquisitions (video equipment) from the student budget and to raise prices at the school store.

Leaning on students whenever money is needed, when policies have been mismanaged, is a recurring pattern at this institution. Student tuition hikes have been the solution to several fiscal crises over the past several years, often appearing as "last minute solutions, and the hikes seem to appear when students are least able to cope with them (such as the present situation when scholarship students were informed they owed money to the Institute halfway through the semester for which they were funded).

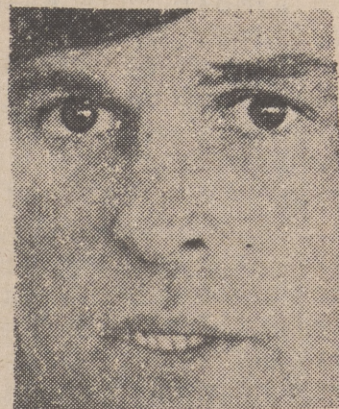
And while the Art Institute, like most private colleges today faces a difficult and uncertain future in an inflation-ridden America, are the students also expected to continually shoulder the brunt in every uncalculated situation?

If so, then the students can generally expect the recurring tuition increases that are now in effect. It also means that the scholarship recipient is an endangered species, a vanishing breed, so to speak, at this college.

The San Francisco Art Institute has a history and educational philosophy of learning by experience. Freedom for experimentation. Trial by error. As students we can accept the mistakes of our administrators and Board, but we cannot produce the solutions.

Kathryn Golden

7



TALKING HEADS 11-27-78
12:54 AM.

"PSCHO KILLER"

Lic. under U.S. Pats. 3013917, 3131106, 3212913

BEST OF THE EYE



Where was the primary location of your current problem?

Head ☐ Body ☐
Public Area ☐ Other ☐

(please specify)



Dear Blown F... Have confidence in your ability to assimilate data. In time you will become as comfortable as if you'd been pushing buttons all your life. And don't worry about being electrocuted, there is only a 3% failure rate.

Dear SFA Eye:

When my wife and I recently visited our son at school, we were appalled at the dog-shit problem. We send our son to this school which he assures us is one of the best of its kind in the country.

I find that hard to believe. My wife was wearing sandals when she stepped in the shit. I severely injured my new Florsheims. It was humiliating and embarrassing for the both of us.

Bob and Harriet

ED. NOTE: Although, it is nice to see a full scale participation in the creative process.

DO BE DO

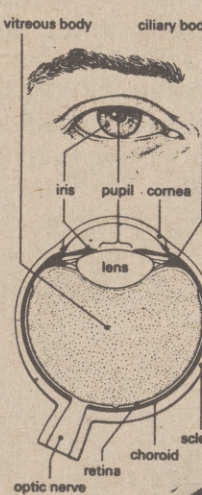
CELLO-TAK MFG., INC.
ISLAND PARK, NY

PRINTED IN U.S.A.

(This process of experimentation, by the way, is my main interest as editor. I really have a minimal liking for newspaper publications.)

Tuition Increase

News Gothic 2



HM: Right.
DK: Painting.

We trust that you will go far.



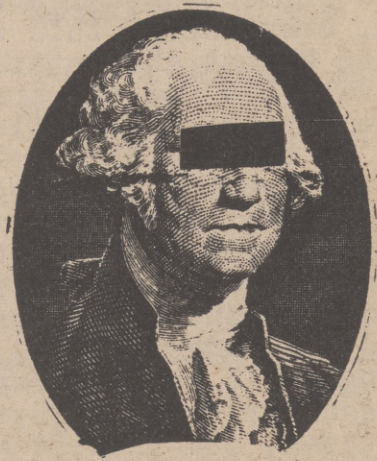
magic, cont. from page 3

so well executed as to make religion almost unnecessary in our culture. Industry is the real "object" of worship in the West, and it has alienated God from the world as it has people from their own natural identity processes and aspirations. Of course, people do identify themselves with the products of modern industry, and television seemingly has a unifying function in our society because it tunes the masses in on pretty much the same channel (or gives them the same limitations of choice), as Marshal McLuhan points out in his book Understanding Media. But this is simply the result of a larger form of alienation, a rather poor substitute for personal and communal identification. One's anemic psyche cannot hope to be reconstituted on a diet of Wonder Bread and Ban Roll-on, even if the consumption of these products may temporarily give the individual a feeling of placement

in the society.

Animals in the wild spend about three months of the year mating, and the rest of the year they spend trying to survive. Human beings, on the other hand, are so out of touch with nature, (and this includes "human nature") that we risk obliterating the planet with our material lust/rape-the-earth-for-all-she's-got mentality, and/or winding up with no instinctual responses whatsoever. Perhaps our technological armor will be sufficient to protect us should we reach this vulnerable stage in the influence of our own evolution, but this would represent a most extreme form of man's alienation from himself, when everyone will be totally dependent on machines not only for economic survival, but for biological survival. We will then truly have God on earth, a god which we can at last say was of our own making.

James E. Ray and Eric Galt



gina pane, cont. from page 5

These actions are not to be dwelled upon as wounds or inflictions as such. One must read beyond the action, beyond the visuality with which you are being presented. Dare to take what you see one step further to experience what is meant by what is shown, instead of just "seeing" the action. Yet she is often questioned about her violence.

After so many years, there is now a large public that know her works, when they see her work there's a kind of narrow correspondence between them and Gina's oeuvres. She found this in Los Angeles and San Francisco and was very happy with this.

Terry Dovale

She is often called a feminist, and she calls herself a generalist. Just as a general practitioner occupies himself with the entire body, not specializing himself with one aspect of the body, Gina busies herself with all aspects of women- not with feminism alone. She directs her entire work towards the awareness of the many sides, tangible and intangible, of woman as a living, thinking being.

Her work springs from a great admiration and comprehension for the work of Matisse. Like him she has ruptured with the pictorial space of the canvass and uses other codes of the architecture, the forms, the disposition of the objects which have a close interaction with her body.

The structured setup, exists thru connections of phases. The framework is rhythm: limitless, timeless, oscillation with a struggle to maintain this until the entire body in all its gathered energy erupts with a forceful pulse. She maintains a fine balance between intellect and emotions.

In "Midday in Alimena" she extracts, analyses and de-connects, within one photograph, to create the performance. Using it so (the fragments of the image) that the information that already was in her un-conscious, now turns to consciousness.

Granny

I can't imagine her
perhaps it's just the shock,
of knowing that
I'll never run up the back stairs
and smell her sunday dinner
or taste fresh baked bread.
I don't remember photographing her-
some people are too close to capture.
All I did was ask and she
made sure
with swiftly knitting hands
or sewing machines hum
that I was properly dressed.
If love is making a
college mailbox bulge
with letters and goodies
my cup runneth over and over...
I called her first when at Christmas time,
the greyhound rolled me to her town.
Not knowing she could leave so fast,
when the tug of the relative war
and whose house I slept at began-
I ran
off to her son's house.
He gave me my life
and she gave me love and let me grow.
They turned her to ashes
her wish.
Granny, I want to see you.
But, close my eyes-I see dust.

Debbie Burnett

shahn, cont.

from page 5

Shahn's, and demonstrates Winogrand's single-minded devotion to photography as his primary medium. Ben Shahn used photography as one medium among many, and saw the photograph's process of recording as a means directly to content.

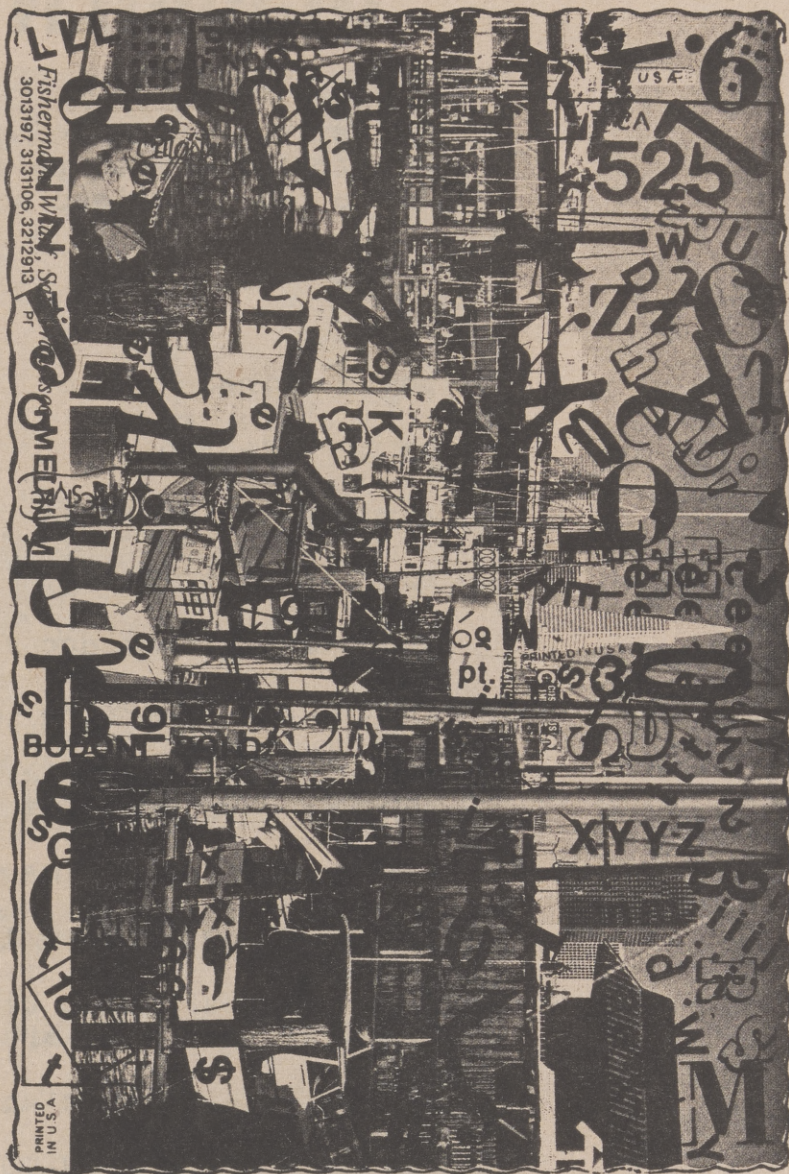
It is the scenarios enacted in each of these two photographers' bodies of work that a crucial distinction emerges. Winogrand's world is complex, confusing, and finally bitter. His characters play out roles of non-communication and awkwardness; of transparent expectations and self-conscious poses. Even when his people enjoy themselves, such as in the photograph in Public Relations with Jacob Javits laughing in an opening crowd, or John Szarkowski blowing a smoke ring, their enjoyment is apparently confined to themselves, existing as it does at a party we are led to feel an even more pronounced sense of isolation. Indeed, these figures, with their private amusements stand as a metaphor for Winogrand's activity also, as he constructs elaborate sarcastic fictions among the party-goers. Winogrand's isolation elevated here to a triumphant mastering of a world, he apparently sees little real communication in, is reflected in his statement ending Public Relations:

"A photographers relationship to his medium is responsible for his relationship to the world is responsible for his relationship to his medium."

This credo, with its circular, reflexive, and ultimately very narrow response to the world sums up his position. The photographs themselves become their own justification, and in this art for its own sake a negativity emerges that is unredeemed by the Herculean formal tour-de force of the photographs.

Ben Shahn's work, for all its formal naivete and occasionally too easy cheerfulness, is predicated on a very different response to the world. He writes of the personal transformation he experienced in his travels in the mining and farming towns of the South. He came in close contact with the social situations that had occupied him from the distance of his New York studio. There is a clear humanism in his photographs as well as a clear sense of irony, even anger at the conditions he encountered. However, he writes of a change from a "social realism" of his New York work towards a "personal realism" of his travels. While Shahn's most published photographs tend to proclaim the ultimately reactionary notion that the poor, though living a hard life can through strength of spirit survive, and even flourish, in looking at a body of his work a different, more ambivalent philosophy emerges. It is more closely tied to humanistic portraiture, with its fusion of apparently contradictory elements of experience.

In the photograph "Sharecropper's Wife and Children, Boone County, Arkansas, 1935" we are confronted with a woman in a classic gesture of self-absorbed despair. The two children who hover near her are active and alert, although they too appear a bit withdrawn and apprehensive. There is a subtle play between the obvious pre-occupation of the mother and the children's vivaciousness, mediated by the



same tension but not overcome by it yet. The implication is that if something is done, the fate of the mother is not necessarily one of her children.

The politics of this picture is one of Shahn's time, and may now seem dated. but the fiction he has constructed here is one of potential change, ultimately sympathetic without being condescending in that Shahn seems to be learning something. That discovery gives his pictures their force, in spite of his formal limitations.

These two approaches rest at the center of the controversy now raging in the Art Institute and elsewhere. Issues of privacy and exploitation are very complex and personal. Some people are overjoyed to be photographed, others believe, as some aborigines are said to, that a photograph is an entrapment of the subject's spirit. In our pragmatic, technological world, the camera is a fetish object for the modern age. It is ubiquitous and its most frequent use (for family snapshots) is highly ritualized. It is used to "prove" and remember our ancestors. "Objective" reality being so important to this society it is no surprise that the way people appear in a photograph is so important to them. I feel the photographer must recognize and act on this strong attachment with compassion and honesty. This is evident in Ben Shahn's work and acts as a catalyst for the viewer to see Shahn's subjects and their world in this light. In this respect, Shahn's work differs in an essential way with Winogrand's cynical and closed view, one that presents us with a precise but predictable vision, empty of the emphatic engagement we sense in Shahn's photographs.

DISORIENTATION

by richard irwin

10

written september and performed october for barbara
smith/chris burden performance-video class fall semester
at the san francisco art institute 1978

activity---

begin chinese music

begin videotape

advance to left wall

turn on spotlight

producing live video image on moniter #2 of

text which I scan as

I am intermittedly playing japanese rock music from
taperecorder around my neck

I stop moniter #2 image on the word "wall"

and go directly to wall behind moniter area

with japanese music blaring now I turn on second spot
lighting this wall area

and spraypaint in black letters:

"AN ARMY WITHOUT CULTURE IS A DULLWITTED ARMY AND
CANNOT DEFEAT THE ENEMY"

turn off power of all media in reverse of begining order
end.

text (as it appears on wall to be scanned by videocam.
from left to right and bottom to top ending on the word
"wall"---

GREAT

WALL

VISUAL

CLICHE

DEEP

SPACE

SIGN

LANGUAGE

ART

GOODS

BUDDAH

HOOD

RED

SQUARE

CHINA

TOWN

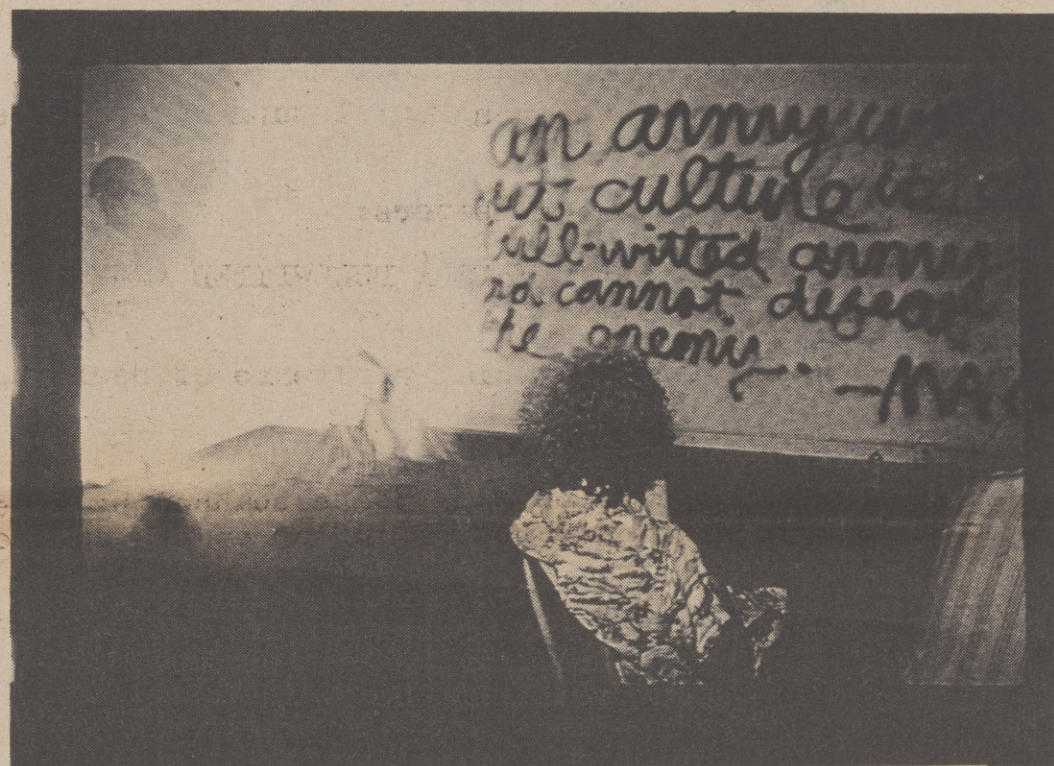


note---

1.prerecorded videotape depicts my walk thru chinatown
along grant street.

2.chinese music is titled "THE PEOPLE ARE JUBILENT
AFTER OVERTHROWING THE "GANG OF FOUR" "; an example
of chinese reactionary propaganda.

3.japanese music titled "SADISTIC MIKA" featuring The
Sadistic Mica Band, a japanese rock & roll group.



San Francisco Art Institute
800 Chestnut Street
San Francisco, California 94133
Telephone (415) 771 7020

Written by John Kridler

October 25, 1978

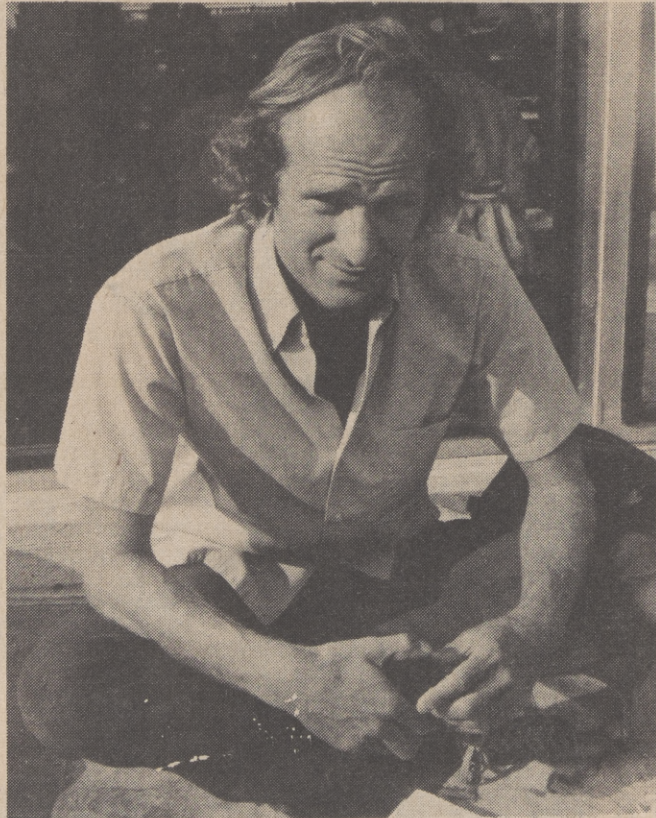
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Wayne Levin, SFAI Student Senate
Chairman

The budget approved by the Board of Trustees in April, 1978 contained \$214,300 for SFAI scholarships for the Fall 1978 and Spring 1979 semesters. In May, 1978, letters were distributed by the Financial Aid Office to new and continuing students describing the scholarship amounts, including SFAI and governmental funds, that were appropriate based upon the individual students' needs. The letters further indicated that the final awards were contingent upon the availability of funds. The total need for SFAI scholarships indicated by these letters was about \$370,000 for the 1978-79 academic year.

These May letters were a new approach to awarding student aid. The idea behind the letters was to postpone a final decision on how much student aid to distribute until the Fall registration period. If enough students registered, or if outside funding materialized, more than the budgeted \$214,300 would be available, and most, if not all, of the funding indicated in the May letters would be available to students. If the additional revenue did not materialize, then awards would be reduced. The previous practice had been to guarantee the budgeted amount of SFAI scholarships that students would receive in the May letters, and, if additional funds became available after the Fall registration, to increase scholarships accordingly.

Toward the end of the summer it became evident that the Fall 1978 enrollment would be approximately the same as Fall 1977. Because this level of enrollment would not produce enough income to cover the full amount of SFAI scholarship need indicated in the May letters, but would only support the \$214,300 in the budget, letters were mailed to all scholarship students to inform them that undergraduate aid might be reduced by up to 30%, and graduate aid by up to 70%. Although these cuts appeared drastic, still the total to be awarded would have been greater than the previous year.

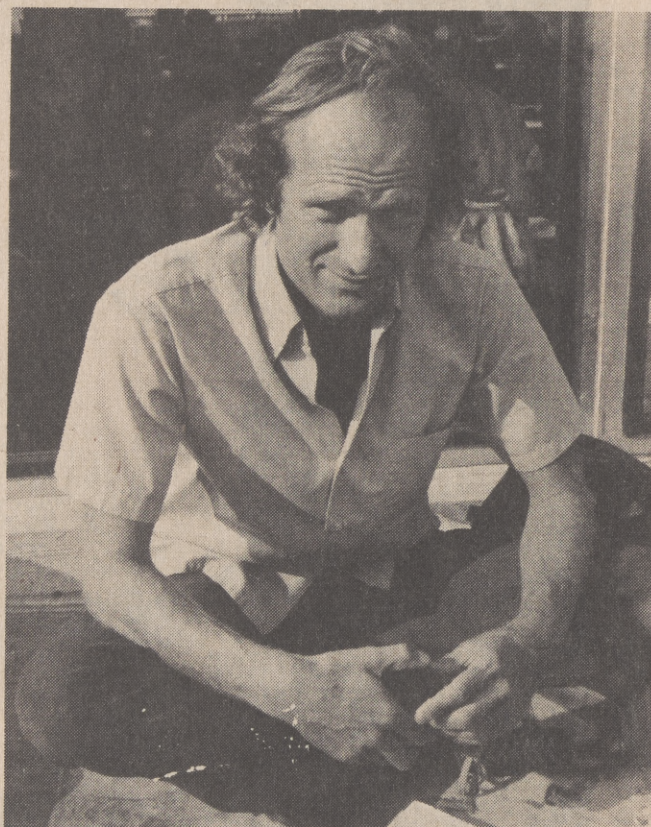
After Financial Aid mailed these letters, the Institute's Business Office, which maintains all student accounts, understood that SFAI scholarships would be reduced by the specified percentages at the time of Fall registration, so that students would have time to adjust to the reduced scholarships (enroll in fewer classes, find employment, obtain loans, etc.). The Financial Aid Office, however, proceeded on the assumption that Fall SFAI scholarships should reflect actual student needs, even though this would deplete almost the entire \$214,300 available for the present academic year. This policy was based on the mistaken belief that the Trustees had approved a new scholarship program (tuition discounts) and that fundraising would be generated to expand the scholarship program beyond the budgeted \$214,300. Although this new program was discussed by several

Under this plan, SFAI scholarships for the Fall would total \$157,000 and Spring scholarships \$90,000. In addition, efforts would be made to maximize governmental scholarship and work study programs in both the Fall and Spring semesters. The details of this plan are summarized on the attached schedule, including data on the 1977/78 academic year scholarship program for comparative purposes.

Although these reductions come at a difficult time, total scholarships from SFAI and governmental sources are at an all-time high. Moreover, the prospects for next year are even better. The Institute's overall increase in SFAI scholarships for this year will result in increased governmental funding next year. In addition, the Congress recently passed a new student aid law that will increase the availability of guaranteed student loans for middle-income students beginning this year, and allow middle-income students to apply for BEOG scholarships beginning next fall. Recent published information on these changes in federal aid is attached.

EXE

SFAI



Wayne Levin, SFAI Student Senate
Chairman